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three pictures wrought in a pastel effect which makes one regret that he should have used oils; pastel would have given a chance for bolder, richer coloring. These are pleasant pictures indeed, which may well appeal in the long run to the affections.

PORTRAITS BY FRANZÈN

One of the small galleries of M. Knoedler & Company was given over not long ago to a score of oil portraits by August Franzèn—men, women and children together, with one *genre* picture called "Congratulations" showing two bonny young ladies somewhat Scandinavian in appearance engaged in reading a letter. One stands behind the chair of her comrade, wearing her hat and carrying a "vanity bag" of beadwork, and peeps archly over the shoulder of the other at the incriminating document. The blonde seated is particularly well painted as to hair and fluffy gown. The picture is more like a combination of two portraits of sisters on one canvas than a scene having a definite story to tell.

Mr. Franzèn is a thorough and competent portraitist. What strikes one is the reticence of his brushwork first of all, whereby he gives one relief from the noisy apostles of the strenuous in painting, whose shouting must be accepted as a confession of inability to express themselves in quiet, cogent speech—and then the agreeable, intelligent, pleasant look-out of the faces of the sitters: it is hard to believe, these days, but they look really

friendly, as well as alive, and glad to see you! Instead of appearing to have been brought up in a sawmill and rather recently subjected to accidents in machine shops which have left them more or less mangled and fierce, they resemble human beings who have had their fair share of comfort. In other words, may we not conclude that whereas the "wild men" shout because they think of nobody but themselves and fear to be overlooked, artists of this kind are intent on the interests of their clients and strive to make portraits worth handing down to posterity?

Notable also is the success obtained by Franzèn in painting men. It is curious that the ability to paint the masculine well is so comparatively rare among painters, perhaps because in modern times there is a *culte* of the feminine and artists have observed that now in the old-master sales the woman figures almost always fetch a higher price than the male by the same hand. Yale University lent its portrait of Professor the Hon. William H. Taft, President Emeritus of the United States. Franzèn has not given him the famous "Taft smile" but presents him in a genial aspect standing in his college gown—an admirable likeness and a fine work of art. Justice George Holt is another excellent likeness and so is that of Barton A. Hepburn, shown at the Winter Academy, which belongs to the New York Chamber of Commerce. One rarely sees so many well-painted living portraits brought together in a single room, all the work of a living American artist.

SOME THOUGHTS ON ART FOR ART'S SAKE

Art for Art's sake means, for its adepts—the pursuit of pure beauty without any other preoccupation.

Théophile Gautier

Away with your Art for Art's sake, and give me Art for Humanity's sake!

Victor Hugo

The supreme art in literature had its highest effect in making me set art forever below humanity.

William Dean Howells

Talent imposes duties. Art for art's sake is a vain word. Art for the truth, art for the good, art for the beautiful, that is the religion that I seek.

George Sand

Bah! Pure literature—the literature of beautiful thoughts expressed in beautiful words has no excuse except as an aesthetic amusement. It receives altogether too much respect from persons of intelligence.

Guglielmo Ferrero